IFAR reports

Volume 14, Number 12
December 1993

and The Art Loss Register

Pablo Picasso, La Source, *1921. Stolen November 8, 1993 from the Museum of Modern Art, Stockholm.*

Major Thefts and Recoveries of 1993
A Léger Gouache in Limbo
Publishers of Print Counterfeits Convicted
Authentication Panel Reviewed

IFARreports
incorporating *Stolen Art Alert*

Volume 14, Number 12
December 1993

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~ *IFAR EVENINGS - 1994*~

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Sponsored by the International Foundation for Art Research, Inc.

Tuesday, January 25th - 6:00 pm

OLD MASTERS, THEIR STUDIOS, FORGERS, AND ADMIRERS

Hubert von Sonnenburg

Sherman Fairchild Chairman, Paintings Conservation
The Metropolitan Museum of Art

Tuesday, April 5th - 6:00 pm

LEONARDO DA VINCI: TRUTH AND CONSEQUENCES

A. Richard Turner

Professor of Fine Arts and Acting Chair, Department of Fine Arts
College of Arts & Science, New York University
and author of: Inventing Leonardo

Tuesday, May 10th - 5:30 pm

THE MOST BEAUTIFUL BLOCK IN THE WORLD

Christopher Gray

Director, Office for Metropolitan History and Columnist, The New York Times

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A Léger Gouache Caught in Experts' Dispute

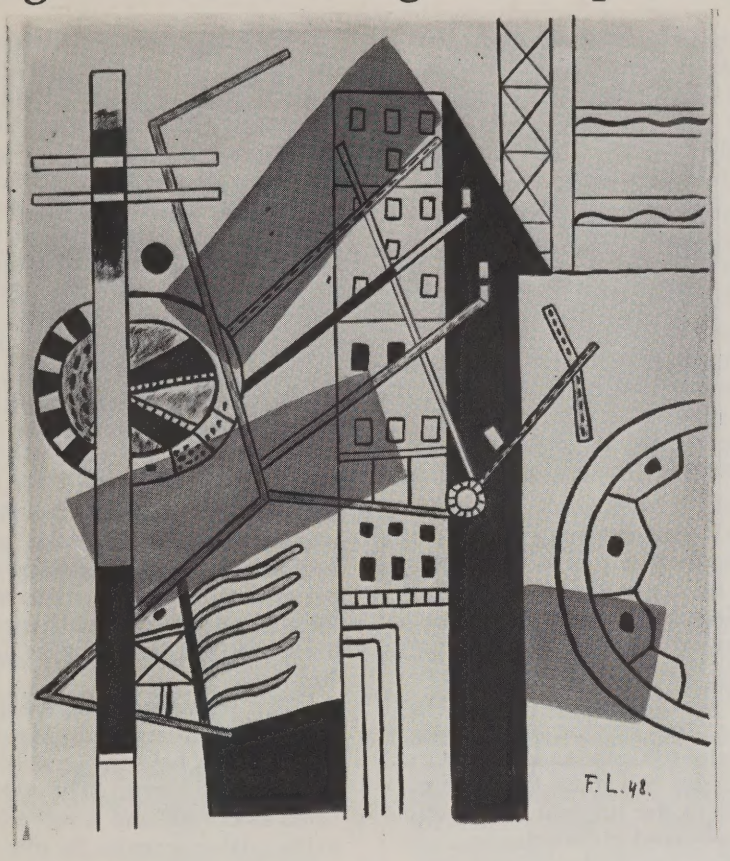


Fig 1. Fernand Léger, *Villes I, gouache on paper, signed 'F.L. 48' lower right, 63.5 x 53.5 cm, private collection, New York.*

Fernand Léger (1881-1935) is often presented as one of the Cubist leaders. Like Braque and Picasso, he was originally influenced by Cézanne, but whereas his friends were preoccupied with still life, he concerned himself mainly with figure painting and landscape; he also displayed a lively taste for pure color, whereas the others pursued an almost grisaille-like delicacy. Léger was a man apart, who felt a deep and instinctive allegiance to his time - he loved the twentieth century for its strength and novelty - and its abrupt contrasts.

With a sort of proletarian amazement, Léger saluted the march of modern industry and painted man-made goods in a somewhat impersonal, rigorous style, dry at times, but supremely balanced.

The large gouache (Fig. 1) recently submitted to IFAR for authentication is unmistakably "Légeresque" in its subject matter, color scheme and composition. The array of mechanistic components loosely arranged against a rigid architectural background is clearly related to a lithograph entitled "Villes I," which appeared in a volume which he illustrated of Arthur Rimbaud's *Les Illuminations*, printed by Roth & Lantin in 1949 and published by Louis Grosclaude in Lausanne in 1951. The size of the lithograph "Ville I" is much smaller (29.1 cm. x 20.8 cm.) than that of the gouache (63.5 x 53.5 cm.) but the composition and the color - a yellow field enhanced by blue patches with lines delineated in black - are very similar to the book illustration (Fig. 2). Our gouache is signed and dated 1948.

In his monograph *Fernand Léger, The Complete Graphic Work*, preface by Fernand Mourlot, Blue Moon Press, New York, (1978) Lawrence Saphire recounts the genesis of *Les Illuminations* and states that in his contract with Louis Grosclaude, signed in January of 1948, Léger had agreed to make 15 "original compositions on lithographic paper" to illustrate Rimbaud's text (of which 400 copies were printed). Furthermore, a signed "dessin" by Léger was to be inserted into each of the first 30 books printed. The term "dessin" is here defined as a drawing, but it could be possible that it would include gouaches.

Saphire mentions a series of letters from Léger to Grosclaude between December 14, 1948 and June 2, 1949 in which Léger complained of needing paper to make the accompanying gouaches. Saphire also writes "Many gouaches on themes found in *Les Illuminations* were done during and after the work on the book."

IFAR first explored the possibility that the work submitted to us was one of the series of gouaches done by Léger to accompany *Les Illuminations*. This idea was dismissed because of the gross difference in size of the book illustration and the size of our picture - the gouache being almost double. The gouaches or drawings would have to have been either the same size as the Rimbaud volume, or slightly smaller in order to be inserted in the volume.

Could it then be a study for one of the 15 original lithographs? According to his contract with Grosclaude, Léger was to submit a preparatory sketch for each illustration before the final version was made. Again the large size of the IFAR gouache and its finished aspect would not seem to indicate a mere sketch.

Further investigation led IFAR to a short pamphlet published in 1970 by Louis Grosclaude entitled *Autour de Fernand Léger - Document*. In the text, the publisher provides several legal documents dealing with a ten year lawsuit (1957-67) which he had brought against Mme. Fernand Léger and her new husband, Georges Bauquier, former secretary of the artist and now Director of the Musée National Fernand Léger in Biot, France.

In brief, the facts pertaining to our research are as follows: Two years after Léger's death in 1955, Mme. Léger had eight gouaches bearing the signature of

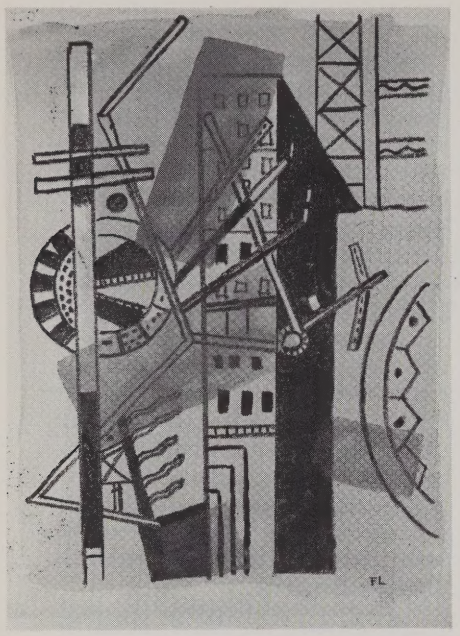


Fig 2. Villes I, *lithograph by Fernand Léger, illustration for* Les Illuminations *by Arthur Rimbaud (Lausanne, 1949), Spencer Collection, The New York Public Library, Astor, Lenox and Tilden Foundations.*

her late husband seized from several galleries in Paris, claiming that they were all fakes. All of them had a common denominator - at one point they had been in the hands of Louis Grosclaude. In stating his case, Grosclaude presented as evidence documentation indicating that between January 1948 and November 1952 - in fact the time he was involved in the editing, printing, publishing and advertising of *Les Illuminations* - he had bought at least a total of 152 original works directly from Fernand Léger, 66 of which had been bought from the artist in the year 1948.

Grosclaude won his case in 1967. The eight works seized in 1957 were ruled to be original works by Léger based on the expert testimony of Jean Dauberville and Charles Durand-Ruel, acknowledged dealer/experts in the field. Mme. Léger and her husband M. Bauquier were ordered to pay damages and costs of the proceedings.

It is important to note that at present, one of the acknowledged experts on the work of Léger is Georges Bauquier. He has been approached regarding this gouache on two separate occasions: first by the owners in 1991, at which time he chose not to render an opinion, and subsequently by IFAR, which received the following response:

> "...This work related to the *Les Illuminations* of Rimbaud illustrated by Fernand Léger poses problems for me.
>
> "I cannot answer your question having no certainty as to the various versions which had been submitted or proposed to me up to now. In consequence I cannot give you my opinion."

Could it be possible then that the IFAR gouache may have belonged to the group of 66 works delivered by Léger to Grosclaude in 1948? Grosclaude's pamphlet illustrates only three of the lithographs from *Les Illuminations* one of them being "Villes I". It appears possible then that this specific image was meaningful to Grosclaude as being a true Léger and more than likely was one of the original of the 66 works delivered to Grosclaude.

In his concluding remarks, Grosclaude writes that all of the gouaches which had come into his possession were directly sold to him by Léger himself. "In order to respect the artist's wish I have written on the back of the gouaches acquired by me a declaration of provenance and authenticity." The gouache under examination by IFAR has no such marking.

IFAR next examined the issue of the type of paper used by Léger. The eight gouaches reviewed by Dauberville and Durand-Ruel in 1959 were executed on a paper of a very special and unusual brand: "The paper used by M. Léger is a SIHL vellum provided by the published, for at the time this kind of paper was almost unobtainable", explained the experts.

The paper on which the IFAR gouache is executed is different, containing a watermark on the right margin, and running vertically the notation: "LAVIS J. PERRIGOT ARCHES SPECIAL MBM (France)" We have consulted an expert on this watermark who assures us that this special Arches paper was a well known paper commonly used by artists before the war and indeed would have most likely been in Léger's "atelier" in the 40's.

The provenance of the IFAR gouache is traceable to the March 11, 1973 auction held in Versailles by Maître Paul Martin. The work is listed as Lot #53 and is reproduced in the catalogue under the title "Machines." It sold with a certificate of authenticity signed by Andre Pacitti, the French expert. The same certificate is now in the hands of the present owner. IFAR has been able to locate the owner previous to his sale as a collector in Los Angeles and is attempting to ascertain its prior provenance.

As far as artistic and stylistic matters are concerned, IFAR sought

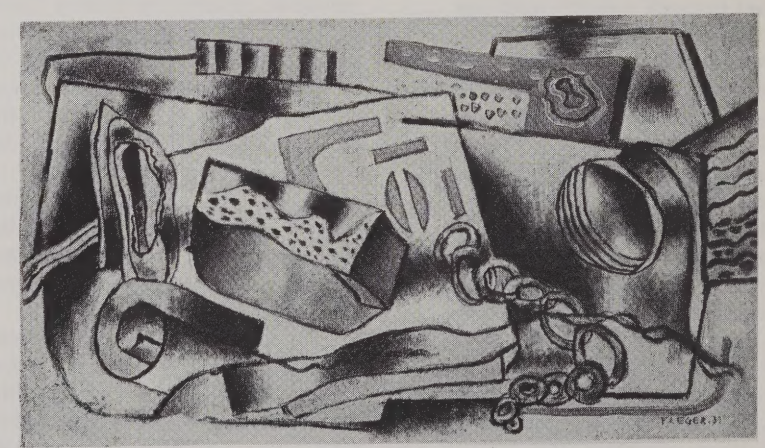


Fig 3. Nature Morte, oil on canvas, 1931. Reproduced from F. Léger, *Galerie Louise Leiris, April-June 1985, No. 23 in the catalogue.*

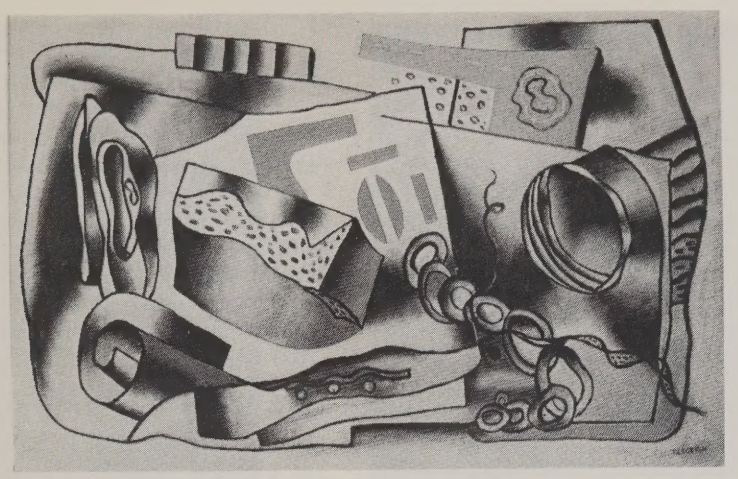


Fig 4. Nature Morte, *oil on canvas, 1931. Reproduced from* F. Léger, *Galerie Louise Leiris April-June, 1985, No. 24 in the catalogue.*

the advice of two renowned scholars (who wish to remain anonymous), both of whom specialize in works on paper, with particular knowledge of Léger's draughtsmanship. They gave IFAR differing opinions on the work.

One of the specialists felt that the overall flat and static quality, and the rigidity in composition of the IFAR gouache, compared to the lithograph, seemed alien to Léger's manner. He worried about the lack of spontaneity in the worm-like forms at the bottom left of the picture. The other expert conceded that this gouache did show signs of Léger's hand, noting the way certain brushstrokes are applied, especially in the small circular form on the left and on the top part of the long pole, also on the left.

IFAR also consulted Maurice Jardot, of the Galerie Louise Leiris in Paris, one of Léger's major dealers. Jardot pointed out that throughout Léger's career, the artist often produced the same image twice, in the same medium or another, sometimes changing the scale. Jardot also observed that comparisons between the small formats and the larger ones frequently reveal tiny variations, interesting modifications, and at times an overall rigidity. Two works from 1931 (Fig. 3 and 4) are good examples of this practice. They are both oil on canvas, both entitled "Nature Morte", but Fig. 3 is only 27 x 46 cm., while Fig. 4 is almost twice as big (60 x 92 cm.)

When looking at these two works, one has exactly the same feeling as one does upon viewing both the lithograph "Villes I" and the IFAR gouache. The lithograph, the smaller of the two, shows more spontaneity, while the larger gouache, using almost the same composition, lacks depth, as if the enlarged image had been flattened.

In conclusion, it is possible to say that even though the gouache under examination does not bear Grosclaude's signature on the *verso* (and could it be possible that he really signed all 152 original works that he bought from Léger?) it shows unmistakable stylistic evidence of Léger's hand. It is also worth mentioning that the major issue regarding this gouache is the general feeling of doubt and caution which surrounds all the works done in relation to Grosclaude's edition of Rimbaud's *Les Illuminations*. The 1957-67 litigation has cast a long shadow - in many cases quite unfairly - on these works. While those involved in the trial continue to hold the "expertise" on Léger, the shadow remains, darkening the commercial viability of works that may indeed be by Léger.

Beatrix Blavier

The Amiel Trial

Conviction in Counterfeit Print Publishing

Following a six-week trial and two days of deliberations, on December 1, 1993, a jury in the Eastern District Federal Court convicted Kathryn Amiel, 49, Kathryn's daughter Sarina, 25, and her sister Joanne, 46, of mail fraud and conspiracy. Hilda Amiel was indicted with the other family members, but died in January 1992. The trial was covered by major wire services and by *Newsday*, the Long Island and New York daily newspaper.

After the death in 1988 of Leon Amiel, the father of Kathryn and Joanne, Mr. Amiel's wife, Hilda, and her daughters inherited his publishing company. Under the name Original Artworks Ltd., they continued to publish and distribute prints which they represented as created, approved, or signed by modern masters such as Dali, Miró, Chagall and Picasso. They were major suppliers to retailers including Center Art Galleries in Honolulu, whose principals were convicted in 1991 on multiple counts of mail and wire fraud in the sale of these and similar prints.

The "limited editions" were larger than average. Over 7,000 counterfeits were introduced as evidence at the trial; this group was culled from some 77,000 prints that Postal Inspectors seized in July 1991 at an Amiel warehouse. Numerous other assets, including cash, cars, as well as commercial and residential real estate, were seized at that time by federal authorities.

The Amiel defendants' sentencing had not been scheduled at press time.

Constance Lowenthal

National Academy Symposium on Authentication

The National Academy of Design hosted a symposium on "The Authenticity of Art: Legal, Practical and Scholarly Issues" which was held Wednesday evening, November 3rd. The panel was comprised of moderator Franklin Feldman, lawyer and author of *Art Law*, John Richardson, noted author of the recently published *A Life of Picasso, Vol. 1*, and Constance Lowenthal, Executive Director of IFAR.

In a brief overview of problems relating to the authenticity of a work of art, for which IFAR was founded 25 years ago, the three panelists each explained their particular approach to the question of authenticity in art.

John Richardson, giving the expert's point of view, cited the general dilemma of his own situation with examples of Picasso questions. He frequently found himself beleaguered by hopeful owners whom he disappointed on a fairly regular basis. He also referred to the authentication problem particularly with regard to the disbanding of the Picasso Comité and the authority on questions of authenticity assumed by the artist's progeny. He let it be known that Vol. II of his eagerly awaited biography on Picasso was on schedule for fall of 1994 and that, at the request of members of the former Comité, he is not presently in the "business" of doling out expertise.

Connie Lowenthal pointed out that because about 80 percent of the unsolicited items which are brought into the auction houses, are, according to their expert departments, not what their owners believe them to be, this leaves many owners up in the air. Those works brought to IFAR's Authentication Service are pre-selected as problematic, and the results of IFAR's research are often negative. She outlined the procedure IFAR follows in authenticating a work of art. First, IFAR must accept the case in question, and once a contract is signed, IFAR researches provenance, art historical questions of iconography, style and seeks expert opinions. Most frequently the outcome of the research and resulting report do not require a condition report, however, this is sometimes indicated. She pointed to the fact that the agreement is contingent upon conditions spelled out in a contract that gives IFAR the right to publish an article based on the findings in an issue of *IFARreports*.

Mr. Feldman brought up the question of responsibility of the buyer and the seller, citing the difference in foreign laws which put more of the risk on the buyer as regards authenticity of goods; he also pointed to the fact that in a lawsuit in England, the loser must pay the legal fees for both sides. This cost alone reduces the amount of litigation, but the practice has not been accepted on this side of the Atlantic. One reason he cited was the consumer protection conscience of the legal world in the U.S.

Questions from the floor were lively and centered on the problem of the "expert opinion" which often, case by case, proves to be frustrating for a variety of reasons. Carole Pesner, of the Kraushaar Gallery, said that while she would be happy to advise prospective buyers about questionable pictures with which she is already familiar and can offer expertise, she is wary of a lawsuit befalling the gallery. Grete Meilman, a private dealer, plaintively queried how it might be possible to stop the inauthentic works from being constantly filtered through the marketplace. She noted that works which she had orally communicated lack of interest in, kept turning up like the proverbial bad penny. Like Carole Pesner, she is loath to give negative opinions because she fears a possible lawsuit. Yet the prevailing concern was consumer protection and a cleaner marketplace. Should and could IFAR play a larger role?

Connie Lowenthal felt that IFAR was providing a service, albeit for a fee, to consumers through the Authentication Service, which has published articles on the fakes, forgeries, and authentic works of art that they have researched. In that way the information is in the public domain. However, she and Mr. Feldman pointed out that the legal rights of property owners in the United States are so strong that destruction is solely the owner's prerogative. Mr. Feldman said that was the conclusion of a study of the question undertaken almost twenty years ago by the art committee of the City Bar Association.

When the crowd dispersed at 8 pm, an excited audience felt that there were many more questions to raise and solutions to explore. This may be the subject of a second forum on the subject.

Stay tuned.

Nancy J. Little

~In Memoriam~

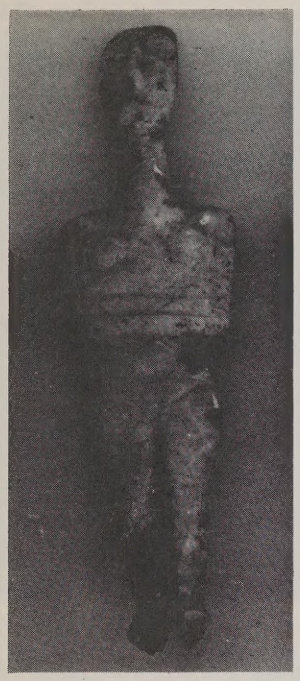
Bernard V. Bothmer

.1912-1993

Curator, Scholar, Teacher of Egyptian Art, and IFAR Board Member for Many Years

A dedicated, plain-spoken, and nurturing advisor.

Ten Important Thefts Reported in 1993



Proto-Cycladic Figurine, c.2,000-3,000 B.C. Marble. Ht. 17.5 cm. (IFARreports, *Jun.'93, no. 521, *N93.217.16)*

This year we learned that Greek museums suffered more than their share of thefts in 1992: 64 items from the Aegina Archaeological Museum (January); the figurine above and 19 other early Greek and Cycladic objects from the Archaeological Museum on the island of Paros (June); 17 marble sculptures and 102 bronze objects dating from the 7th to 12th centuries B.C. from the Archaeological Museum in Tegea (August).

Tiffany Window, 1912. Stained glass. 142.5 x 95.0 cm. (IFARreports, *Nov.'93, no. 884, *N93.411)*

A perennial favorite among thieves, "Tiffany" windows were reported stolen from cemeteries in New York, Boston, and Pittsburgh this year. This signed window was carefully removed from a mausoleum in a Queens, NY cemetery in April.

Portrait of a Moghul Emperor, 1780. (IFARreports, *Apr.'94, no. 337, *N93.127.5)*

On March 2, 1993, thieves broke through the reinforced door of a New York gallery and snatched $1.1 million worth of art, including 12 Moghul portrait miniatures and a 5th century B.C. gold rhyton, a kind of goblet. The rhyton alone is valued at $500,000.

Alberto Giacometti (Italian, 1901-66). Portrait of the Artist's Wife, 1958. Oil on canvas. 78.8 x 57.5 cm. (IFARreports, *Aug.-Sept.'93, no. 697, *N93.339.1)*

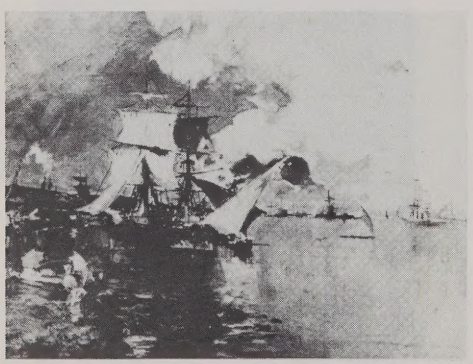
The owner reported the portrait stolen from his car while in transit between Kent, CT and New York City on July 27. A reward is being offered.

Sanford Robinson Gifford (American, 1823-80). Along the Beach, Cape Ann, 1878. Oil on canvas. 19.1 x 47.6 cm. (IFARreports, *Jan.'93, no. 2, *N93.3.1)*
Disappeared from a residential storage bin in Cambridge, MA.

Ten Important Recoveries in 1993

Pablo Picasso (Spanish, 1881-1973). Woman with Black Eyes (Dora Maar), 1941-43. Oil on canvas. 73 x 60 cm. (IFARreports, *Nov.'93, no. 968, *N93.473.2)*

Thieves lowered themselves through the roof of Stockholm's Modern Museum on November 8 and made off with the "heart" of their Cubist collection: six works by Picasso and two by Georges Braque. Their estimated value is $52 million. Stockholm police have arrested two suspects.

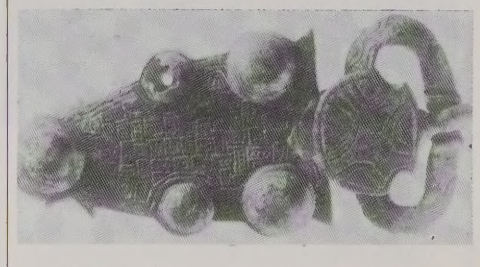


Joaquin Sorolla y Bastida (Spanish, 1863-1923). Boats in the Harbor, c.1884. Oil on canvas. 88 x 90 cm. (IFARreports, *Nov.'93, no. 869, *N93.399.1)*

One of nine paintings stolen from a Madrid residence in August.

Khmer Female Torso, 11th century. Stone. Ht. 84.5 cm. (IFARreports, *Jul.'93, no. 630, *N93.235.1)*

This sculpture from Cambodia was stolen from a vehicle in New York City in April. It is valued at over $300,000.

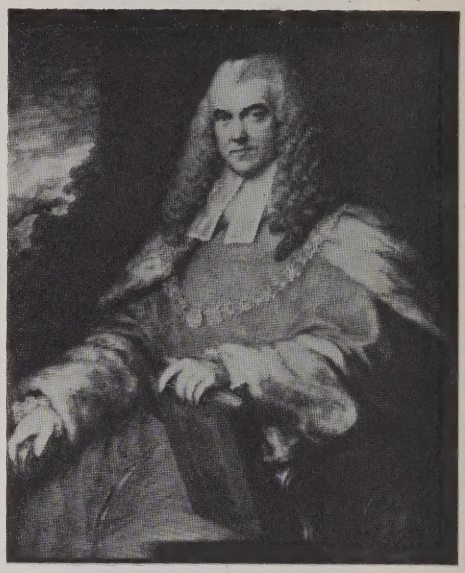


Gallo-Roman Belt Buckle, 300-600 A.D. Iron. (IFARreports, *Jun.'93, no. 543, *N93.199.10)*

One of 15 archaeological objects reported by Interpol as stolen from a small museum in northeast France, September 1992.

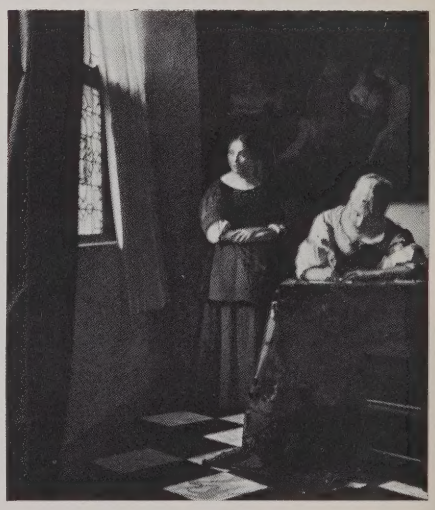
Head, 12th-13th century. Copper. Ht. 29.5 cm. (IFARreports, *Oct.'93, no. 826, *N93.389.2)*

Stolen in April with nine other works from a museum in Ile-Ife, Nigeria.



Sir Joshua Reynolds (English, 1723-92). Portrait of Francis Hargrave. Oil on canvas. (IFARreports, *Dec.'90, no.1618, *N90.630.3)*

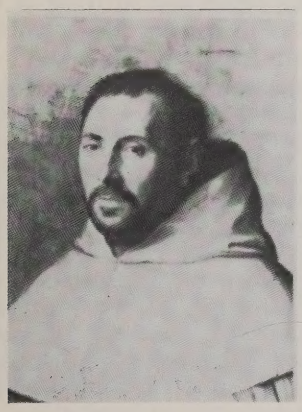
A man walked into Sotheby's London office in March with two portraits rolled in a garbage bag. To everyone's great surprise, the works turned out to be by Gainsborough and Reynolds, which the Art Loss Register confirmed had been stolen in a violent 1990 robbery in London at Lincoln's Inn. The man claimed he had bought them at the Bermondsey market for the equivalent of $210.



Jan Vermeer (Dutch, 1628-91). Lady Writing a Letter with Her Maid. Oil on canvas. (IFARreports, *Jul.-Aug.'86, no. 601, *N86.200.1)*

Francisco Jose de Goya y Lucientes (Spanish 1746-1828). Portrait of Doña Antonia Zarate. Oil on canvas. (IFARreports, *Jul.-Aug.'86, no. 678, *N86.200.2)*

Recovered in September by Belgian police acting on a tip from their Irish counterparts, with two other works stolen from the country home of Sir Alfred Beit in Blessington, Ireland, May 1986.



Sir Peter Paul Rubens (Flemish, 1577-1640). Portrait of a Dominican Monk, c.1610. Oil on canvas. (IFARreports, *Jul.-Aug.'86, no. 633, *N86.200.10)*

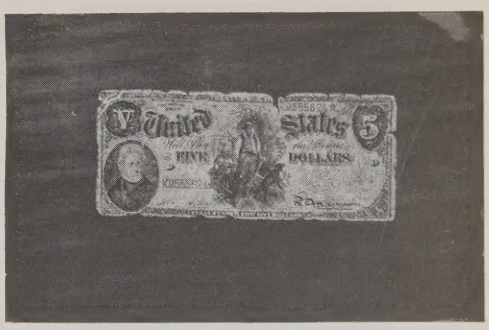
In separate incidents last spring, London police recovered paintings by Rubens and Palamedes also from the Beit collection. Of the original eleven stolen works, only two Guardis and a Rubens portrait have yet to be recovered.

Gabriele Münter (German, 1877-1962). Jawlensky and Werefkin in a Field, 1909. Oil on board. (IFARreports, *Jul.'93, no. 590, *N93.273.1)*

Stolen in April from a traveling exhibit in Stockholm, it was recovered in November with the help of a Stockholm art dealer, who also collected a reward.

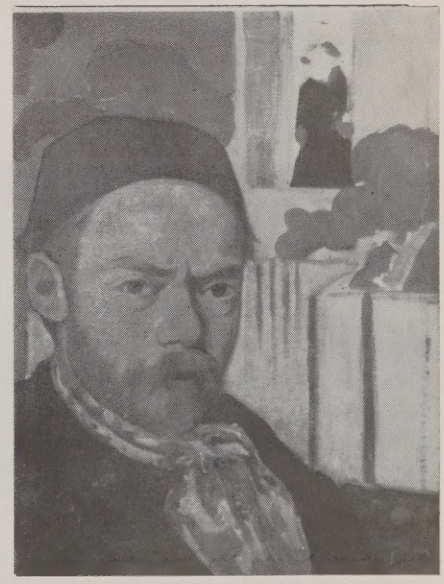
Silver Ewer, 6th-5th Century, B.C.

The Metropolitan Museum of Art ended a six-year lawsuit by agreeing to return to the Republic of Turkey over 300 ancient silver vessels and utensils known as "The Lydian Hoard" (*IFARreports*, Oct.'93). The museum had acquired the objects beginning in the late 1960s; the museum now acknowledges that their provenance was "controversial."



William Harnett (American, 1851-92). Five Dollar Bill, 1877. Oil on canvas. (IFARreports, *Jan.-Feb.'85, no. 3, *N85.99)*

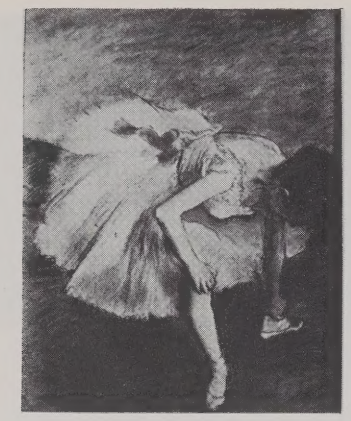
Missing from the Philadelphia Museum of Art since 1984, this trompe l'oeil still life was recognized by an astute Philadelphia art dealer when an unsuspecting customer brought it in for his opinion. George Turak, the gallery owner, had also been instrumental in the recovery of an Eastman Johnson painting the week before.



Jacob Isaac Meyer de Haan (Dutch, 1852-95). Self-portrait, 1889. Oil on canvas. (IFARreports, *Oct.'92, no. 696, *N92.362.1)*

Missing from the shipping crate on its return from a Tokyo exhibition in August 1992, the portrait was recovered by the FBI who first confirmed its status as a stolen work with the Art Loss Register in NY.

Münter and Picassos Recovered in Stockholm, Meyer de Haan in NY



Edgar Degas, (French, 1834-1917). Dancer Fixing Her Shoe. Pastel on paper. (IFARreports, *Feb.-Mar.'92, no. 108, *N92.71.2)*

Recovered by the Los Angeles Police Dept. and FBI with eight other mostly modern paintings worth an estimated $9 million. One of the suspects had worked at the LA-area warehouse where the stored works had been discovered missing in February 1992.

Maurice de Vlaminck, (French, 1876-1958). Village in Winter. Oil on canvas. (IFARreports, *Jan.'92, no. 23, *N92.16.2)*

A former doorman from the Park Avenue apartment building from which this and five other paintings were stolen on New Year's Day 1992, was arrested in New York in June with an accomplice while trying to sell the works. All six paintings were recovered.

Münter Returned to Museum

The Lenbachhaus gallery in Munich was delighted in November by news of the somewhat sudden recovery of Gabriele Münter's "Jawlensky und Werefkin, 1909". Münter (1877-1962) was a German Expressionist artist who had been closely associated with Wassily Kandinsky. The tiny painting was part of the Lenbachhaus's traveling Münter retrospective, and had been stolen from Stockholm's Liljevalchs Konsthall in April (*IFARreports*, Aug.-Sept. 1993).

The director of the Konsthall contacted the Lenbachhaus November 12, urging them to come to Stockholm to identify what they believed was the missing painting, obtained for them by a Stockholm art dealer the night before. According to Dr. Annegret Hoberg of Lenbachhaus, "This lady (the art dealer) had contact with three criminal men who were apparently mediators to the thefts." Once Dr. Hoberg identified the work as the stolen Münter, the art dealer received a reward. "One does not know how much she had to pay to the contact men or thieves," Dr. Hoberg added.

The painting, which was slightly damaged and missing its frame, was immediately returned to Munich where it was reinstalled at the Lenbachhaus in a ceremony on December 6.

Florence Swanstrom

Three Picassos Recovered

Swedish police have recovered three of the Picassos stolen on November 8, 1993, from the Museum of Modern Art in Stockholm.

The recovered paintings are: *Woman with Blue Collar*, 1941 (*La femme a la collerette bleue*), *The Painter*, 1930 (*Le peintre*), and *The Dragonfly*, 1929 (*La demoiselle*).

The recovery came on the heels of the arrest of two suspects whom authorities have identified only as two Polish men in their early 20's. According to press reports, Sven-Eril Alhem, a prosecutor, has said the paintings were recovered in Stockholm but did not provide additional details on the recovery. He also reportedly told the press that the two suspects have not been charged though they remain in custody.

Three other works by Picasso, two paintings and a statue, and two paintings by Georges Braque, all catalogued in this issue, are still missing at press time.

FBI Recovers Stolen Painting

On August 25, 1992, when the shipping crate which supposedly held the self-portrait of Dutch artist Meyer de Haan (1852-95) was opened in New York, the crate was found to be empty. It had been on loan by a private collector for the exhibition, *Gauguin et ses Amis*, at the Municipal Museum of Art in Kyoto, Japan. Sometime between leaving Japan and arriving at the home of its owner, the contents of the crate had been removed.

A few months later, the New York office of the Art Loss Register was contacted by the FBI about a painting by an artist named "de Haan." Was it missing or stolen? Confirming that it was registered as a missing work, the ALR provided the agency with all the details of the loss. Soon after, the FBI recovered the painting in New York. It is now thought that the theft occurred after the shipment reached JFK International Airport in New York.

Anna J. Kisluk

Stolen Art Alert

In cooperation with the Art Loss Register,the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

930

931

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

930 MYERS, Jerome (1867-1940). *Watching the Circus*. Oil on canvas. 31.1 x 43.8 cm. *N93.478.3. Los Angeles, CA. Nov. 8, '93.

931 PARKER, Lawton S. (1868-1954). *Nude in a Forest*. Oil on canvas. 35.6 x 27.9 cm. *N93.478.1. Los Angeles, CA. Nov. 8, '93.

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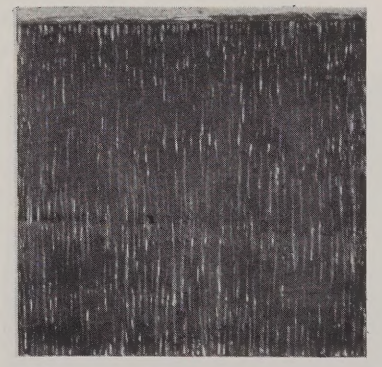

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American, 20th Century

932 ALBERT, E. Maxwell. *Early Spring*. Oil on canvas. 30.5 x 40.6 cm. *N93.478.2. Los Angeles, CA. Nov. 8, '93.

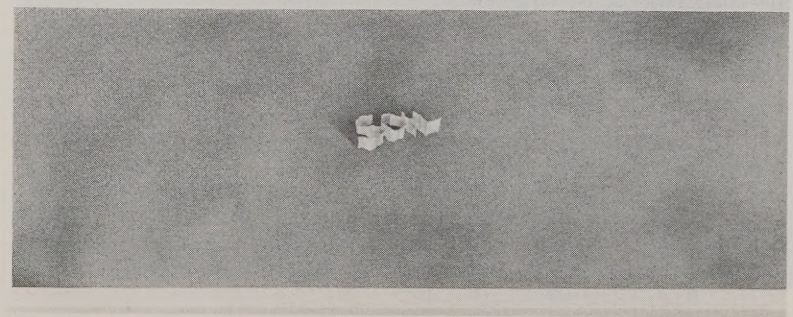
933 DEMOTT, Helen. *Poseidon Sets*, 1977. Oil on canvas. 96.5 x 101.6 cm. *N93.468.1. New York, NY. Sep. 30, '93.

934 KANOVITZ, Howard. *Red Sky in the Morning*, 1991. Acrylic on canvas. 76.8 x 127.0 cm. *N93.468.2. New York, NY. Sep. 30, '93.

935 MILDER, Jay (b. 1934). *Summer Sundays*, 1968. Oil on canvas. 71.1 x 63.5 cm. *N93.468.3. New York, NY. Sep. 30, '93.

936 RUSCHA, Edward (b. 1937). *Soil*, 1971. Gunpowder on paper. 29.2 x 74.3 cm. *N93.477.1. Chicago, IL. Jun. 13, '93. *Reward.*

935



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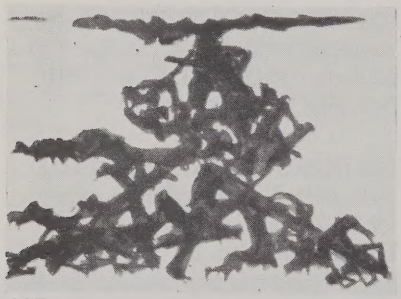
937 SMITH, David (b. 1906). *Untitled, E10-26-55*, 1955. Black egg ink on paper. 76.2 x 108.0 cm. *N93.468,4. New York, NY. Sep. 30, '93.

938 SOYER, Raphael (1899-1987). *Train Yard (Provincetown)*, 1936. Oil on canvas. 50.8 x 61.0 cm. *N93.468.5. New York, NY. Sep. 30, '93.

Danish, 17th Century

939 KEIL, Bernhardt, called Monsir Bernardo, Attr. to (1624-87). *Spring*. Oil on canvas. 96.0 x 75.0 cm. Octagonal. Pendant to N93.489.1. *N93.489.2. Troyes, France. May 19, '93. Interpol Number : E-88/6-1993



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940 KEIL, Bernhardt, called Monsir Bernardo,Attr. to (1624-87). *Summer*. Oil on canvas. 96.0 x 75.0 cm. Called Monsir Bernardo. Octagonal. Pendant to N93.489.2. *N93.489.1. Troyes, France. May 19, '93. Interpol Number : E-88/6-1993

Dutch, 19th Century

941 KRUSEMAN VAN ELTEN, Hendrik Dirk (1820-1904). *Landscape*. Oil on canvas. 45.7 x 76.2 cm. *N93.476.1. New Paltz, NY. Oct. 8, '93. *Reward.*

942 KRUSEMAN VAN ELTEN, Hendrik Dirk (1820-1904). *Landscape with Sheep*. Oil on canvas. 66.0 x 101.6 cm. *N93.475.1. New Paltz, NY. Jan. 19, '93. *Reward.*

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943 MESDAG, Hendrik Willem (1831-1915). *Ships at Anchor near the Coast*. Watercolor. 46.0 x 54.5 cm. *N93.491.1. Wassenaar, The Netherlands. Jan. 1, '90.

944 VOERMAN, Jan (1857-1941). *Picture of Ijssel near Hattem*. Oil on canvas. *N93.492.1. Enschede, The Netherlands. Aug. 7, '93.

English, 19th Century

945 *Joseph with Christ Child*. Oil on canvas. 36.0 x 30.0 in. *L93.2863.1. Aug. 11, '93.

946 *The Sudarium*. Oil on canvas. 24.0 x 18.0 in. *L93.2863.3. Aug. 11, '93.

Flemish, 16th Century

947 BRIL, Paul (1554-1626). *Flight into Egypt*. Oil on canvas. *N93.492.2. Enschede, The Netherlands. Aug. 7, '93.

Flemish, 17th Century

948 BROUWER, Adriaan (1605-38). *Man with Beret*. Oil. *N93.492.6. Enschede, The Netherlands. Aug. 7, '93.

949 FRANCKEN II (THE YOUNGER), Frans (1581-1642). *Praying Madonna*. Oil. *N93.492.5. Enschede, The Netherlands. Aug. 7, '93.

950 TOORENVLIET, Jacob (1635-1719). *Girl with Wild Game*. Oil. *N93.492.4. Enschede, The Netherlands. Aug. 7, '93.

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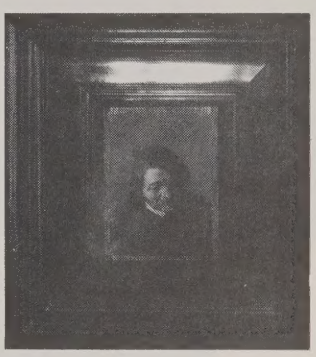

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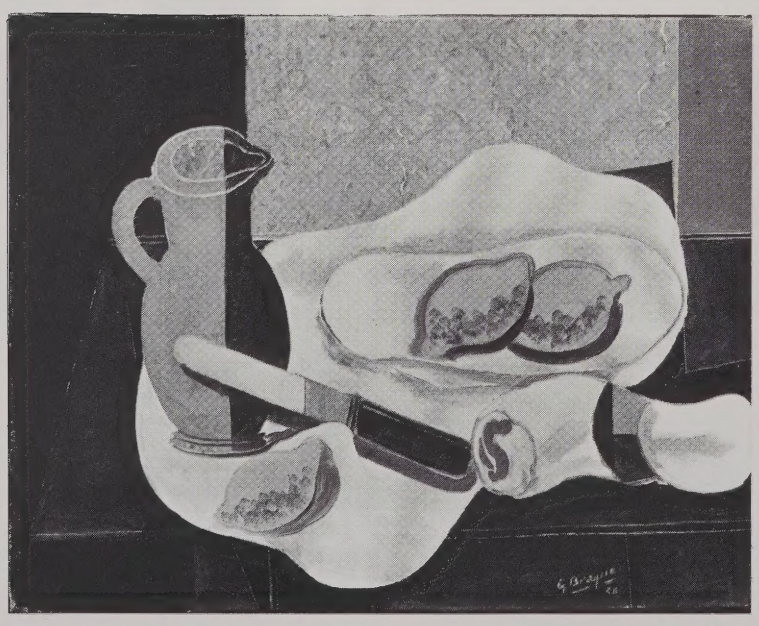

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French, 20th Century

951 BRAQUE, Georges (1882-1963). *Le Château de Roche-Guyon*, 1909. Oil. 80.0 x 59.5 cm. *N93.473.7. Stockholm, Sweden. Nov. 8, '93.

952 BRAQUE, Georges (1882-1963). *Nature morte*, 1928. Oil. 51.0 x 66.0 cm. *N93.473.8. Stockholm, Sweden. Nov. 8, '93.

German, 19th Century

953 LIEBERMANN, Max (1847-1935). *Leiden Beergarden*, 1904. Pastel on paper. 60.0 x 80.0 cm. Signed l/l. Dated l/r: Leiden 1904. *N93.493.2. Nijmegen, The Netherlands. Sep. 14, '93.

German, 20th Century

954 DIX, Otto (1891-1969). *Still Life*, 1913. Oil on canvas. 90.0 x 65.0 cm. Signed and dated l/r: Dix/1913. *N93.493.7. Nijmegen, The Netherlands. Sep. 14, '93.

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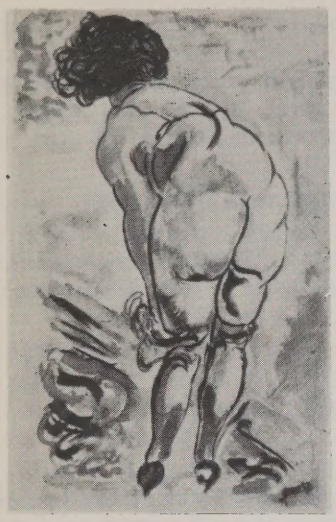

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955 GROSZ, George (1893-1959). *Female nude.* Watercolor on paper. 36.0 x 22.0 cm. Signed l/r. *N93.493.6. Nijmegen, The Netherlands. Sep. 14, '93.

956 MUNTER, Gabriele (1877-1962). *Still Life.* Oil on board. 34.0 x 27.0 cm. Initialed l/l. Still life of a flower-filled vase with orange, red and yellow flower in a yellow vase with a design of lilac flowers. *N93.493.3. Nijmegen, The Netherlands. Sep. 14, '93.

Italian, 17th Century

957 *Ecce Homo.* Oil on canvas. 30.0 x 24.0 in. *L93.2863.2. Aug. 11, '93.

Italian, 18th Century

958 Unknown. *Angel Comforting a Young Girl.* Oil on canvas. 107.0 x 104.0 cm. *N93.500.1. Ottawa, Canada. Sep. 20, '92. Interpol Number : 93IPO6009

Russian, 19th Century

959 JAWLENSKY, Alexei von (1864-1941). *Portrait of a Woman.* Oil on canvas. 37.0 x 26.0 cm. Signed. *N93.493.4. Nijmegen, The Netherlands. Sep. 14, '93.

960 JAWLENSKY, Alexei von (1864-1941). *Portrait of a Woman.* Oil on canvas. 37.0 x 26.0 cm. Initialed l/r: Aj. *N93.493.5. Nijmegen, The Netherlands. Sep. 14, '93.

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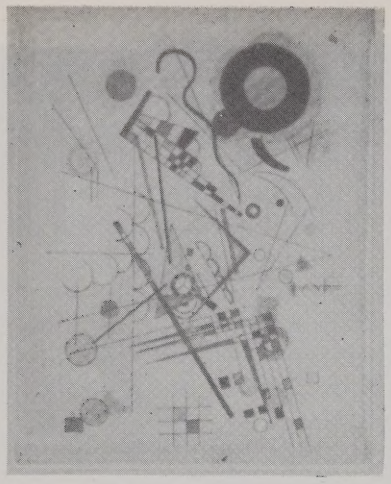

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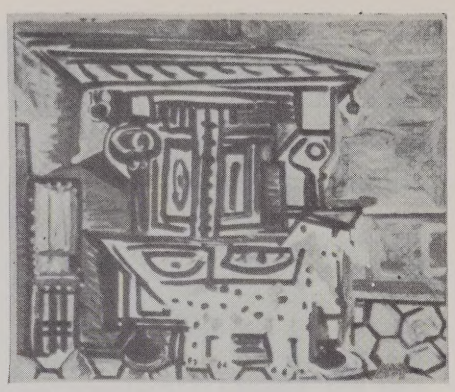
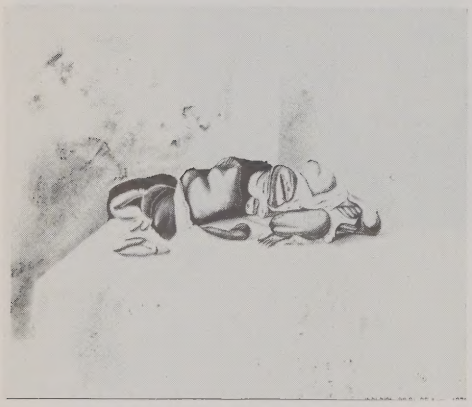


963

961 KANDINSKY, Wassily (1866-1944). *Untitled*, 1923. Ink and watercolor on paper. 43.5 x 33.5 cm. Signed l/r and monogrammed and dated l/l. *N93.493.1. Nijmegen, The Netherlands. Sep. 14, '93.

South Korean, 20th Century

962 SHIK, Lee Doo. *Origin of Life*, 1976 90.9 x 65.1 cm. *N93.479.1. New York, NY. Sep. 14, '93. *Reward.*



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Spanish, 20th Century

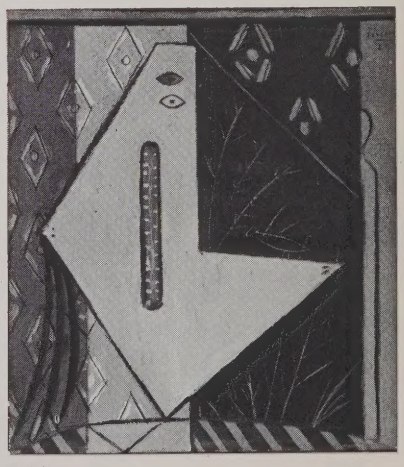
963 PICASSO, Pablo (1881-1973). *Dalmatian in Front of a Dresser*. Oil on canvas. 46.0 x 55.0 cm. Signed in red in u/r: Picasso. Red and green predominate. *N93.496.3. Andorra la Vella, Andorra. Jan. 1, '93. Interpol Number : E-55/4-1993

964 PICASSO, Pablo (1881-1973). *Head of a Man*, 1969. Oil on canvas. 65.5 x 50.5 cm. Signed and dated u/l: mercredi 09.07.69 and dated l/l: 10.07.69. *N93.496.2. Andorra la Vella, Andorra. Jan. 1, '93. Interpol Number : E-55/4-1993

965 PICASSO, Pablo (1881-1973). *La Source*, 1921. Oil. 64.0 x 90.0 cm. *N93.473.5. Stockholm, Sweden. Nov. 8, '93.

966 PICASSO, Pablo (1881-1973). *La demoiselle*, 1929. Oil. 54.0 x 45.5 cm. *N93.473.4. Stockholm, Sweden. Nov. 8, '93. *Recovered*

965



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967 PICASSO, Pablo (1881-1973). *La femme a la collerette bleue*, 1941. Oil. 61.0 x 50.0 cm. *N93.473.1. Stockholm, Sweden. Nov. 8, '93. *Recovered*

968 PICASSO, Pablo (1881-1973). *La femme aux yeux noirs*, 1941. Oil. 73.0 x 60.0 cm. *N93.473.2. Stockholm, Sweden. Nov. 8, '93.

969 PICASSO, Pablo (1881-1973). *Le peintre*, 1930. Oil. 50.0 x 65.0 cm. *N93.473.3. Stockholm, Sweden. Nov. 8, '93. *Recovered*

Prints, Drawings

American, 20th Century

970 DINE, Jim (b. 1935). *Venus*, 1984. Woodcut. 150.0 x 87.5 cm. Signed: Jim Dine. Edition no.: 7/10. *N93.470.1. Corona Del Mar, CA. Oct. 20, '93.

Dutch, 19th Century

971 CADDE. *Man Leaning on a Stick*. Red ink on paper. *N93.492.3. Enschede, The Netherlands. Aug. 7, '93.

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English, 18th Century

972 EDWARDS, Sydenham Teast (1767-1859). *Group of Hyacinths*, 1801. Aquatint, stipple, line drawing and hand-finished.. 59.0 x 43.0 cm. Size is for page; print approx. 52.5 x 44.7 cm. Woven paper guards over stitch holes. Plate described in: Gordon Dunthorne, *Flower & Fruit Prints of the 18th & early 19th Centuries*, London, Holland Press, 1970, pp. 243-251. A flowering bunch of white hyacinth and blue hyacinths behind, a lake and rising bank in the background, a clear partly cloudy sky. Cut from Robert John Thornton's, *The Temple of Flora*, First Elephant Folio Edition, 1799-1807. *N93.428.3. One of 22 botanical prints stolen from the same edition. San Francisco, CA. Jul. 1, '92.

972

973 REINAGLE, Philip (1749-1833). *Group of Tulips*, 1798. Mezzotint, handfinished. 59.0 x 48.0 cm. Size is for page; print approx. 47.5 x 35.3 cm. Woven paper guards over stitch holes. Described in: Gordon Dunthorne, *Flower & Fruit Prints of 18th and early 19th Centuries*, London, Holland Press, 1970, pp. 243-251. Cut from Robert John Thornton, *The Temple of Flora*, First Elephant Folio Edition, 1799-1807. Seven tulips, in various stages of opening, including a yellow, red and white striped, four white and dark striped and yellow and red striped flowers, a landscape in the background with a group of trees in left middleground. *N93.428.7. One of 22 botanical prints stolen from the same edition. San Francisco, CA. Jul. 1, '92.

973

Spanish, 20th Century

974 MIRÓ, Joan (1893-1983). *Pergamino No. 1*, 1962. Etching and gouache on parchment. Signed at right. From the Series I/III-H.C. An abstract design with a flower or star-like form in upper left. *N93.496.4. Andorra la Vella, Andorra. Jan. 1, '93. Interpol Number : E-55/4-1993

975 PICASSO, Pablo (1881-1973). *Picador and Bull*, 1960. Aquatint on paper. 24.0 x 31.0 cm. Signed and dated u/l: Picasso 25/02.60. XIX *N93.496.1. Andorra la Vella, Andorra. Jan. 1, '93. Interpol Number : E-55/4-1993

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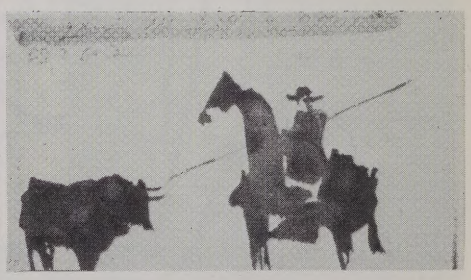

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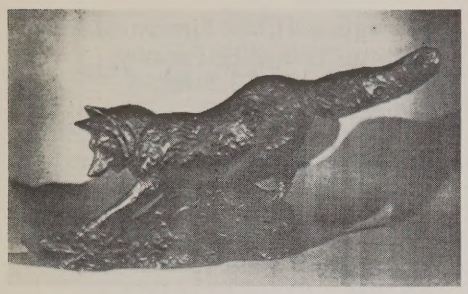

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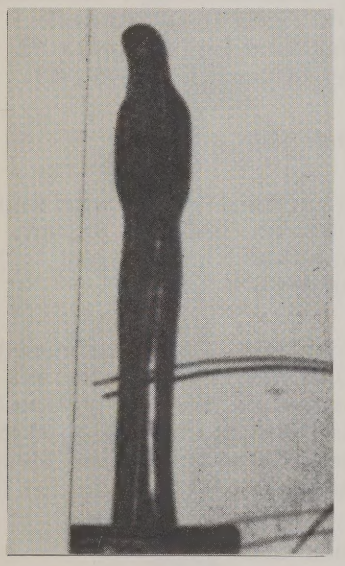

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Sculpture

American, 20th Century

976 BUNN, Kenneth Rodney (b. 1938). *Fox Digging Mice.* Bronze. 61.0 x 137.2 x 43.2 cm. Edition no.: 5/10.*N93.474.1. Santa Fe, NM. Sep. 17, '93.

Brazilian, 20th Century

977 *Anapolis Madonna.* Stone. Ht. 25.0 cm. *N93.490.1. Feldkirchen/Stmk., Austria. Jun. 16, '93. Interpol Number : GZP2053/93/4/Bg

Canadian, 20th Century

978 REID, Bill. *Killer Whale.* Silver and jade. Ht. 8.9 cm. Signed on the inside on the cheek guard. Edition no.: 3/25. Stylized helmet in the style of the Northwest Indian tribe of Haida. *N93.499.1. Vancouver, Canada. Aug. 23, '93. Interpol Number : 93IPO6264

French, 14th Century

979 *Midwife.* Polychromed stone. Ht. 35.0 cm. Inscribed in Gothic letters: En ce cuviau je filez bagnier quar mains.mas.est." Listed as a historical monument in 1846. Weighs 7-8 kilograms. Part of a Nativity scene. She is shown as she is preparing to wash Christ. *N93.483.1. Vignory, France. Apr. 15, '93. Interpol Number : E-79/6-1993

French, 16th Century

980 *Knight.* Stone. 40.0 x 40.0 x 100.0 cm. From the funerary chapel at Rathsahausen. The head and body of a tomb figure of a knight wearing armor, his hands clasped together and the visor of the helmet raised to show his face. *N93.487.1. Selestat, France. Nov. 11, '92. Interpol Number : E-56/4-1993

981 *St. Anne and the Virgin.* Polychromed wood. Ht. 83.0 cm. Listed as a historical monument by a decree dated 8th May 1964. The upper portion of the Virgin's head is missing (forehead, top of the head). *N93.484.1. Roussac, France. Mar. 21, '93. Interpol Number : E-82/6-1993

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982 *Virgin and Child*. Limewood. Ht. 110.0 cm. *N93.480.2. Fresnoy, France. Mar. 23, '93. Interpol Number: E-93/6-1993

French, 17th Century

983 *St. Catherine of Siena*, 1668. Polychromed wood. Ht. 72.0 cm. *N93.486.2. Plougasnou, France. Mar. 23, '93. Interpol Number : E-66/5-1993

984 *St. Dominic*, 1668. Polychromed wood. Ht. 75.0 cm. *N93.486.1. Plougasnou, France. Mar. 23, '93. Interpol Number : E-66/5-1993

French, 18th Century

985 *Virgin and Child*. Bronzed wood. Ht. 53.0 cm. *N93.480.1. Fresnoy, France. Mar. 23, '93. Interpol Number: E-93/6-1993

986 *Virgin and Child*. Polychromed wood. Ht. 99.0 cm. Classified as a historical monument by prefectorial decree on 14th May 1986. *N93.488.1. Masleon, France. Mar. 7, '93. Interpol Number : E-53/4-1993

French, Century Unknown

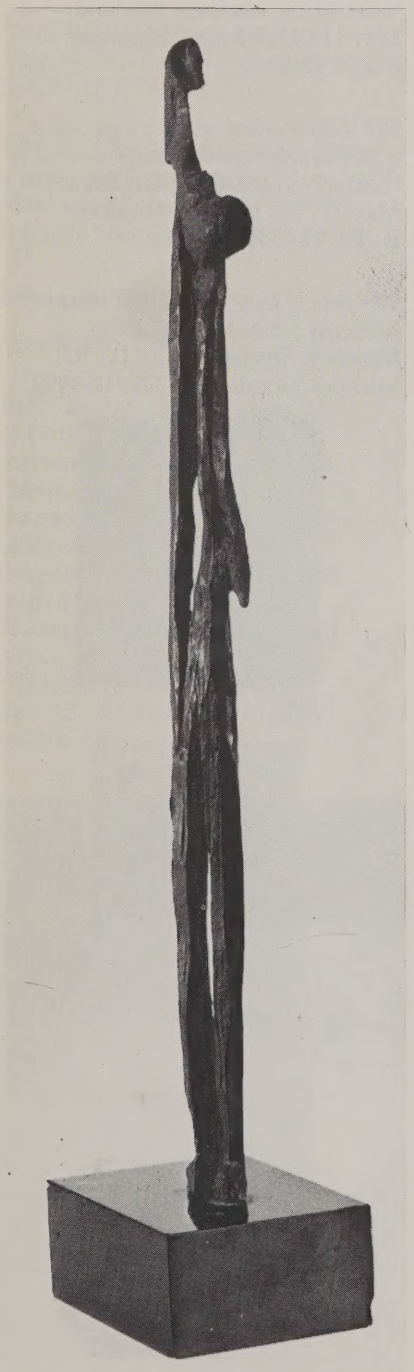
987 *Crucifix*. Polychromed and gilded wood. 45.0 x 21.0 cm. Listed as a historical monument by a decree dated 10th November 1906. The molded cross with a figure of Christ wearing a gilded loincloth, the ends of the cross of a quatrefoil form. Originally part of a sculpture group with the crucifix held by God the Father. *N93.485.1. Morlaix, France. May 16, '93. Interpol Number : E-78/5-1993

987

Decorative Arts

Spanish, 20th Century

988 PICASSO, Pablo (1881-1973). *Femme, Boisgeloup*, 1931. Bronze. Ht. 47.0 cm. *N93.473.6. Stockholm, Sweden. Nov. 8, '93.



988

Clocks, Timepieces, Watches

French, 18th Century

989 Boulle clock. Wood, ormolu, and enamel. The domed case with pagoda top surmounted by a seated winged ormolu figure (victory?), the 25.4 cm. dial with white enamel cartouche numerals centering a sunburst and mask, the case decorated with cast foliate ormolu mounts, a seated female classical figure holding a trident pulled by "sea horses" through waves below the dial, on scrolled ormolu feet. Louis XV. *N93.498.2. Richton, England. Jul. 8, '92. Interpol Number : E-204/10-1992

989

Candlesticks, Candelabra, Lamps

American, 20th Century

990 Tiffany Studios. Lamp, 1910. Glass and bronze. With an applied rectangular tag on shade inscribed: TIFFANY STUDIOS/NEW YORK and also incised inscription on bottom: TIFFANY STUDIOS/NEW YORK 15.226/446. Turtleback lamp in yellow and green. *N93.469.1. Boston, MA. Jun. 23, '93.

990

Ceramics, Pottery, Porcelain

German, 19th Century

991 Dresden Faience Factory. Dessert service. Porcelain. Comprising five tazzas and nine dessert plates; each decorated with 18th century style scenes of lovers, alternating with two yellow ground panels with flowers within gilt borders and centering a circular reserve also decorated with flowers; the stems of the tazzas similarly decorated. *N93.498.5. Richton, England. Jul. 8, '92. Interpol Number : E-204/10-1992

991

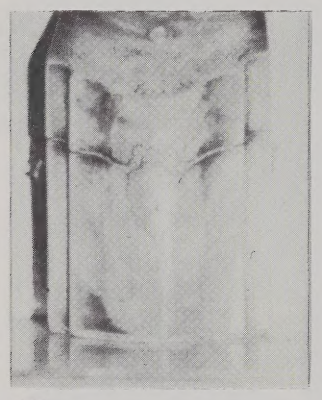
Furniture, Accessories

English, 18th Century

992 Knife box. Walnut. George III. The shaped top above a conformingly shaped case, with an escutcheon, and side handles. *N93.498.1. Richton, England. Jul. 8, '92. Interpol Number : E-204/10-1992

English, 19th Century

993 Display table. Kingwood and other woods. 76.0 x 61.0 cm. The glazed, hinged rectangular top inlaid with a design of flowerheads and leaves above a case with glazed sides on cabriole legs joined by a flower inlaid shelf and ending in carved sabots . *N93.498.6. Richton, England. Jul. 8, '92. Interpol Number : E-204/10-1992



992

993

Icons

Russian, 15th Century

994 *Our Lady of Kazan*. 25.0 x 20.0 cm. Moscow School. The Virgin Mary wearing a brown robe and veil with gilt border, a small figure of the Infant Jesus Christ at right, a scalloped torque with a floral design attached at the Virgin's neck, against a diapered ground. *N93.497.2. Martock, England. May 11, '92. Interpol Number : E-232/12-1992

995 *Presentation in the Temple*. 12.5 x 10.0 cm. Rebacked with modern wood. Moscow School. *N93.497.6. Martock, England. May 11, '92. Interpol Number : E-232/12-1992

994

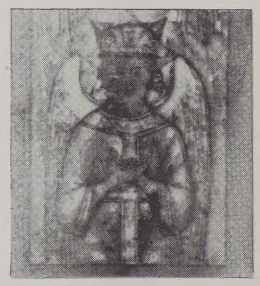
995

Russian, 16th Century

996 *Blessed Silence*. 17.5 x 12.5 cm. Moscow School. Half-length of a winged angel wearing a domed crown with a star halo behind, hands crossed over its breast, an inscription running across the top. *N93.497.5. Martock, England. May 11, '92. Interpol Number : E-232/12-1992

997 *Glorification of the Virgin*. 25.0 x 20.0 cm. Moscow School. *N93.497.1. Martock, England. May 11, '92. Interpol Number : E-232/12-1992

998 *Tree of Jesse*. 25.0 x 20.0 cm. Moscow School. *N93.497.4. Martock, England. May 11, '92. Interpol Number : E-232/12-1992



996

997

998

Russian, 18th Century

999 *Male and Female Saint with Three Girls*. North Russian, from a monastery. Standing figure of a male saint at left with a female saint at right with three small figures of girls standing in front of her, all with halos, a roundel at top center with the head of Chirst. *N93.497.7. Martock, England. May 11, '92. Interpol Number : E-232/12-1992

1000 *St. John*. 25.0 x 20.0 cm. With a silver gilt halo. *N93.497.3. Martock, England. May 11, '92. Interpol Number : E-232/12-1992

Liturgical Objects

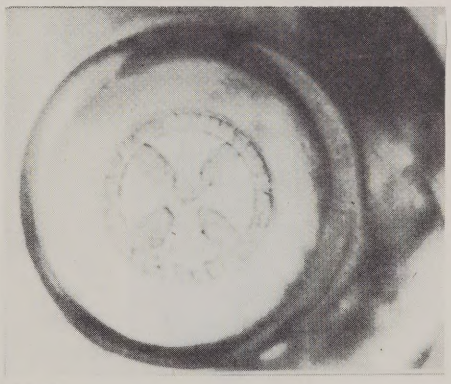
French, 14th Century

1001 Chalice. Gilded silver. Ht. 20.0 cm. Listed as a historical monument by a decree of 25th February 1987. The stem with a shaped knop engraved with the coats of arms of Ancient Burgundy, Chalon, the Sires de Salin and Montfaucon Monbeliard, the base engraved with a crucifixion scene. *N93.482.1. Poligny, France. Apr. 15, '93. Interpol Number : E-92/6-1993

999

1000

1001



1002

1003

French, 16th Century

1002 Paten. Gilded silver. Diam. 16.0 cm. Listed as a historical monument by a decree dated 29th April 1983. With a central design of a hand giving a blessing. *N93.482.9. Poligny, France. Apr. 15, '93. Interpol Number : E-92/6-1993

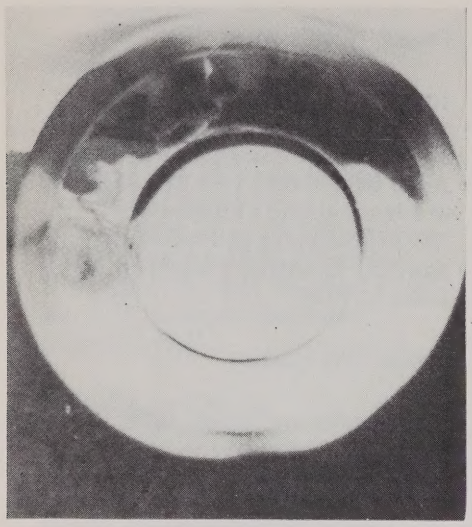
French, 17th Century

1003 Chalice and paten, 1671. Silver. Ht. 22.5 cm. With the hallmarks for Balthasar, Cheneviere and Besancon and the date letter, a crowned "B", for 1671. The chalice was listed as a historical monument by a decree of 28th March 1979. *N93.482.2. Poligny, France. Apr. 15, '93. Interpol Number : E-92/6-1993

French, 18th Century

1004 DOLE, Etienne Michel Fady. Chalice. Silver. Diam. 16.5 Ht. 29.0 cm. Listed as historical monument By a decree dated 17th February 1975. Bears the hallmark of Etienne Michel Fady Dole and and the date mark for 1784. *N93.482.5. Poligny,France. Apr. 15, '93. Interpol Number : E-92/6-1993

1004



1005

1005 DOLE, Etienne Michel Fady. Paten. Gilded silver. Diam. 16.0 cm. Listed as a historical monument by a decree dated 29th April 1983. Bears the hallmarks for Etienne Michel Fady Dole. Of plain form with a rim. *N93.482.8. Poligny, France. Apr. 15, '93. Interpol Number : E-92/6-1993

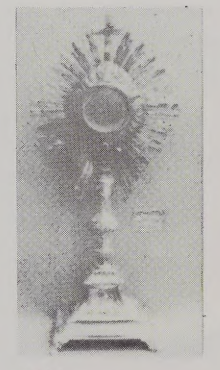
1006 DOLE, Pierre Noel David. Chalice. Gilded silver. Diam. 16.5 Ht. 27.0 cm. Bears the hallmarks for Pierre Noel David Dole and the date letter "C" with a fleur-de-lys. Listed as historical monument by a decree of 23rd October 1962. *N93.482.4. Poligny, France. Apr. 15, '93. Interpol Number : E-92/6-1993

French, 19th Century

1007 THIEBAUD DE SALINS, François. Ciborium. Silver. Diam. 12.0 Ht. 25.0 cm. Listed as a historical monument by a decree dated 29th March 1979. *N93.482.11. Poligny, France. Apr. 15, '93. Interpol Number : E-92/6-1993

1006

1007



1008

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1008 THIEBAUD DE SALINS, François. Reliquary. Silver. Ht. cm. Bears the hallmarks for both Thiebauds of Salins, Jean Denis and Francois. *N93.482.13. Poligny, France. Apr. 15, '93. Interpol Number : E-92/6-1993

1009 THIEBAUD DE SALINS, Jean Denis. Ciborium. Gilded silver. Diam. 14.5 cm. Ht. 33.5 cm. Listed as a historical monument by a decree dated 28th March 1979. Bears the hallmark "IDT" for Jean Denis Thiebaud of Salins. Base decorated with the Ark of the Covenant, the sacrificial lamb, a censer and shewbread. *N93.482.10. Poligny, France. Apr. 15, '93. Interpol Number : E-92/6-1993

1010 Unknown. Chalice and paten. Silver. Diam. 15.0 cm. Ht. 90.0 cm. Listed in the supplementary inventory of 2nd September 1980. Bearing the inscriptions: N.D., A.N., TH., M.,C., and VE TH. The bowl decorated with a repoussé foliate design above a stem with an inverted pear-shaped knop, on a high domed circular base decorated with scenes from the New Testament, including the Visitation, and the Baptism of Christ. Diameter of paten: 15.5 cm. *N93.482.6. Poligny, France. Apr. 15, '93. Interpol Number : E-92/6-1993

1011 Unknown. Chalice and paten. Silver. Diam. 15.5Ht. 28.0 cm. Chalice listed in the supplementary inventory of 9th July 1980. Inscribed with the initials "IHS." The bowl decorated with wheat, grapes and rushes above a stem with a baluster shaped knop with gadrooning and on a high domed base with egg-and-dart design; also decorated with a heart pierced with three nails enclosed within a crown of thorns. Diameter of paten: 15.5 cm. *N93.482.7. Poligny, France. Apr. 15, '93. Interpol Number : E-92/6-1993

1012 Unknown. Ciborium. Gilded silver. Ht. 26.5 cm. Listed in the supplementary inventory of 2nd September 1980. Bears the hallmark "J.M.F." within a lozenge. *N93.482.12. Poligny, France. Apr. 15, '93. Interpol Number : E-92/6-1993

1011

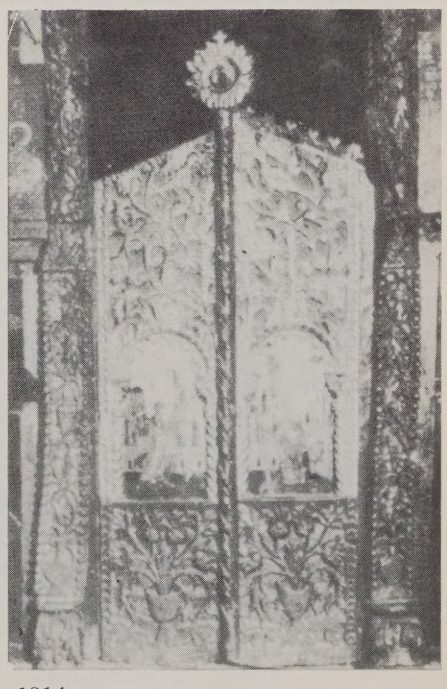
1012

1013 Unknown. Liturgical set. Gilded silver. Ht. 31.5 cm. Listed as a historical monument by a decree of 28th March 1979. Consisting of a chalice, a paten, and a pair of cruets decorated with scenes from the Passion: The chalice bowl decorated with cartouches depicting the Agony of Christ, the Crowning with Thorns, and Ecce Homo, above a stem with a bulbous knop with cartouches depicting Sts. Matthew, Mark, and John, on a domed circular base also decorated with cartouches depicting the Carrying of the Cross, St. Veronica, Jesus nailed to the Cross, and the Deposition; the paten with the road to Emmaus, and the cruets each decorated with vines, grapes, and scenes from the Exodus (Moses Striking Water from the Rock, and the Hebrews Quenching their Thirst). Height is for chalice. Other dimensions: chalice, diam. 16.0 cm. at base; paten, diam. 16.0 cm., cruets, ht. 16.5 cm. *N93.482.3. Poligny, France. Apr. '15, '93. Interpol Number : E-92/6-1993

1013

Greek, 17th Century

1014 Pulpit doors. Gold leafed wood. Ht. 150.0 cm. Double pulpit doors, each panel painted with a scene together depicting the Annunciation, with the angel on the left, the Virgin Mary on the right, within arched reserves flanked by twisted columns; foliate tracery above the scenes, and a flower filled vase below each scene; Christ depicted as Emmanuel in a medallion within a sunburst at center top surmounted by a cross. Pierced carved border at top missing on the left panel of the door. *N93.495.1. Gnouda, Greece. Mar. 10, '93. Interpol Number : E-65/5-1993



1014

Silver

American, 19th Century

1015 TIFFANY AND COMPANY.Yachting trophy, 1889. Silver. Inscribed: Larchmont Yacht Club/Annual Regatta/July....1889. Bowl form with scallopped edge, raised on ornate feet, either scrolls or dolphins. *N93.494.1. Greenwich, CT. Mar. 1, '93.

1015

1016

Asian Art

Ceramics

Chinese, 18th Century

1016 Covered tureen and stand. Porcelain. Chinese export, Qianlong. Oval. The domed cover surmounted by a pierced crown-form knop, the bowl with molded handles centering masks, the whole decorated in a famille rose, with flowers within an iron red and chain link border, on a similarly decorated stand. *N93.498.3. Richton, England. Jul. 8, '92. Interpol Number : E-204/10-1992

Chinese, 19th Century

1017 Pair of vases. Porcelain. Ht. 35.0 cm. Canton. With straight sides, angled shoulders and waisted necks, decorated in famille rose with reserves depicting landscapes and court scenes, the ground with flowers, insects and fans. *N93.498.4. Richton, England. Jul. 8, '92. Interpol Number : E-204/10-1992

1017

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